



CATALOGUE
OF AN EXHIBITION OF
ETCHINGS AND LITHOGRAPHS

BY

WHISTLER



WITH AN INTRODUCTION BY
DAVID KEPPEL



FREDERICK KEPPEL & CO.
4 EAST 39TH STREET
NEW YORK

NOVEMBER 15TH TO DECEMBER 2D, 1922

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Whistle



HISTLER'S work, as Mr. Pennell has pointed out, forms a continuous development from the earliest days to the latest period so that one may see in the *Street at Saverne* and the *Limeburner* the prototypes of the *Nocturne Palaces* and the *Beggars*.

Apart from this main development, however, stand the figure lithographs of 1890 to 1895, when Whistler was from fifty-five to sixty years old. In these Whistler showed the reserve power of a really great artist by creating an entirely new sort of beauty. Among his prints one can find no forerunner of these exquisite figures with their classic grace and curious tenderness of outline. Even the technique is entirely new — no academic drawing certainly could have conveyed their elusive beauty. The line is wandering, sometimes it would seem almost at random, sometimes the contour is expressed by a group of wayward lines.

It would appear that the portrayal of movement or of emotion can be attempted with a better chance of success if the drawing of the contours be not too rigidly defined. However this may be, we believe that Forain owed much to these lithographs in the development of his style.

The peculiar appeal of these figure lithographs is the more remarkable when one considers how singularly uninteresting figure drawings are as a rule. Drawings from the nude and draped figure are produced by the hundred every day, many of them showing excellent draughtsmanship—but how many of these drawings have ever been permanently treasured as works of art?

A possible explanation of the amazing difference in interest between these prints and

most figure drawings by able hands was suggested by something Mr. Pennell told me. He said that when Whistler was working from a model and the time came for her to rest that she would throw herself down tired out. Whistler would then tell her on no account to move, would seize a piece of transfer paper or a copper plate and start rapidly to make a lithograph or an etching. The interesting point was, however, that what he drew bore no very direct resemblance to the accidental pose assumed by the model. Something in the pose seems to have fired his creative imagination. In these drawings a model was always present but the drawing differed widely from what Whistler saw before him.

In other words, these lithographs are not figure drawings in the usual sense, but are, like all real art, a combination of the inexhaustible variety and beauty of nature with the free creative imagination of a really great artist.

DAVID KEPPEL.

November, 1922.

CATALOGUE

ETCHINGS

1. **Little Arthur.** (K. 9)

Signed on the plate *Whistler*.

One of the French set.

A portrait of Arthur Haden, son of Francis Seymour Haden and nephew of Whistler.

2. **Annie Standing.** (K. 10)

Signed on the plate *Whistler*.

One of the French set.

Fourth state, impression on laid paper.

"A portrait of Annie Haden, daughter of Francis Seymour Haden, and Whistler's niece. She is the little girl in the painting 'At the Piano,' and 'The Music Room.' I do not think this plate is to be compared for a minute with *Annie Seated*."

Joseph Pennell.

3. **Fumette.** (K. 13)

Signed on the plate *Whistler*.

One of the French set.

4. **The Unsafe Tenement.** (K. 17)

Signed on the plate *Whistler*.

One of the French set.

"*The Unsafe Tenement* is a splendid etching, in unfaltering decision of line and in grand massing of light and shade, which has not destroyed the Dutch-like finish of parts, such as the stable fork with its shadow thrown on the wall."

Bernhard Sickert, *Whistler*.

5. **A Street at Saverne.** (K. 19)

Signed on the plate *Whistler*.

One of the French set.

Fourth state of five. Superb proof on heavy Japan paper.

6. **The Same.**

Fifth and final state.

"There are in the French set, prints, like the night scene in the Alsatian village called *A Street at Saverne*, which are as good as any that came after, and if looked at carefully the same arrangement of lines, the same seeking for the same effects, will be found there as in the Venetian plates. The plate might be called the first of the Nocturnes."

Joseph Pennell.

7. **La Vieille aux Loques.** (K. 21)
 Signed on the plate *Whistler*.
 One of the French set.
 "In *La Vieille aux Loques*, where, as we shall always find with Whistler, the human interest is justly subordinated to the pictorial, we see the earliest instance of his favorite method of focusing the interest within lines that compose a frame."
 M. C. Salaman, *From Rembrandt to Whistler*.
 "One sees him in the days of his young manhood, the days of *La Mere Gérard*, *The Unsafe Tenement*, and of *La Vieille aux Loques*, seizing his new instrument and wielding it not merely with the skill that might come to almost any adroit hand, but with that peculiar authority which spells an innate grasp upon the very genius of an art."
 Royal Cortissoz, *The Etched Work of Whistler*.
8. **La Marchande de Moutarde.** (K. 22)
 Signed on the plate *Whistler*.
 One of the French set.
 "In *La Marchande de Moutarde* and *The Kitchen* are very beautiful chiaroscuro effects."
 T. R. Way.
9. **The Rag Gatherers.** (K. 23)
 Signed on the plate *Whistler*.
 One of the French set.
 "A fine plate executed during the same period is *The Rag Gatherers*—a squalid interior with two figures at the back, very suggestive and powerful in effect."
 T. R. Way.
10. **Annie Seated.** (K. 30)
 Signed on the plate *Whistler*.
 "One of the most beautiful of the many portraits of Miss Annie Haden."
 T. R. Way.
 "This—a portrait of Annie Haden—is as good as any portrait etching by Rembrandt."
 Joseph Pennell.
11. **Landscape with the Horse.** (K. 36)
 Signed on the plate *Whistler*, 1859.
12. **Old Westminster Bridge.** (K. 39)
 Signed on the plate *Whistler*, 1859.
 One of the Thames set.
 First state, of two. Beautiful rich proof on French paper.
13. **Eagle Wharf.** (K. 41)
 Signed on the plate *Whistler*, 1859.
 Also called *Tyzac*, *Whiteley & Co*.
 One of the Thames set.
 Fine impression of the Ellis and Green printing.

14. **The Same.**

Fine rich proof of the Goulding printing.

15. **Black Lion Wharf.**

(K. 42)

Signed on the plate *Whistler, 1859.*

One of the Thames set.

Second state. Before the black spot in the lower left corner was removed. Fine impression in brown ink on French paper.

16. **The Same.**

Third state, and final state. Very rich proof, in brown ink on French paper.

"Whistler told us that he worked about three weeks on each of the Thames plates. It was about the *Black Lion Wharf*, one of the fullest of detail, that we asked Whistler. We had many discussions with him about them. Whistler maintained that they were youthful performances and J. as strongly maintained that that had nothing to do with the matter; that he never surpassed the wonderful drawing and composition and biting. He insisted that his later work in Venice and in Holland was a great development, a great advance, and his final answer was 'Well, you like them more than I do.' But there is no doubt that the Thames plates, notably the *Black Lion Wharf*, have, for artistic rendering of inartistic subjects and for perfect biting, never been approached.

Joseph Pennell.

17. **The Pool.**

(K. 43)

Signed on the plate *Whistler.*

One of the Thames set.

"He stayed for months at Wapping to be near his subjects, though not cutting himself off entirely from his friends. Whistler lived in a little inn, rather rough, frequented by skippers and bargees, close to Wapping Steamboat pier. He worked a great deal at Cherry Gardens, also often from boats and barges, he told us, and this one can see in the prints. Sometimes he would get stranded in the mud and at others cut off by the tide."

The Life of Whistler, by J. & E. R. Pennell.

18. **Thames Police.**

(K. 44)

Signed on the plate *Whistler, 1859.*

One of the Thames set.

Fine early impression of the third state.

"This police station stood until a few years ago, when rebuilt near Wapping Pier. The surroundings are still much the same."

Joseph Pennell.

19. **Longshoremen.**

(K. 45)

Signed on the plate *Whistler, 1859.*

One of the Thames set.

"Probably the interior of a Thames-side Inn, though the figures are far from English. They may be fishermen or foreign sailors."

Joseph Pennell.

20. **The Limeburner.** (K. 46)

Signed on the plate *Whistler, 1859.*

One of the Thames set.

Very fine impression in brown ink on old French paper.

21. **The Same.**

Fine impression in black ink on Japan paper.

22. **Billingsgate.** (K. 47)

Signed on the plate *Whistler, 1859.*

"The solidity of the buildings introduced into this plate—the clock tower and the houses on the quay—is a rare achievement in etching. . . . The strength of their realization lends delicacy to the thin-masted fishing boats with their yet thinner lines of cordage, and to the distant bridge and the gray mist of London and to the faint clouds of the sky."

Frederick Wedmore, *Four Masters of Etching.*

23. **Soupe à Trois Sous.** (K. 49)

Signed on the plate *Whistler.*

"Done at midnight in a low tavern, which was raided by gendarmes while he was at work. Whistler said he showed them the plate upside down, and, as they could make nothing of it, they gave it back to him. The figure to the left is the portrait of the proprietor, Martin, who was famous in the Latin Quarter for having won the Cross of the Legion of Honor—in the Revolution of '48—at an earlier age than any man ever decorated, and then promptly losing it."

Joseph Pennell.

24. **Bibi Valentin.** (K. 50)

Signed on the plate *Whistler, 1859.*

On the mount of an impression in the Freer collection, Seymour Haden wrote: "Valentin père is an engraver in whose house Whistler did his first etching."

25. **Bibi Lalouette.** (K. 51)

Signed on the plate *Whistler, 1859.*

He was the son of Lalouette, who kept a *pension* near the Rue Dauphine, at which Whistler, Legros, Fantin, and others used to take their meals in those early days.

26. **Portrait of Becquet (The Fiddler).** (K. 52)

One of the Thames set.

Fine impression of the Ellis and Green printing.

Seymour Haden, who certainly could be trusted not to overpraise Whistler's work, said of this plate: "Rembrandt never did anything finer."

"Whistler told me that this plate was originally an oblong etching of West Point, made by an old classmate, who brought it to him for his opinion. Whistler scraped off the view of West Point and put Becquet in its place; why, he did not say. At lower right corner the stacked muskets may be plainly seen."

E. G. Kennedy.

27. **Portrait of Drouet.** (K. 55)

Signed on the plate *Whistler, 1859.*

Drouet, a sculptor and life-long friend of Whistler, said this plate was done in two sittings, one of two and a half hours, the other of an hour and a half. The etching is remarkable for the vigor and sweep of the lines and for the strength of characterization.

28. **Rotherhithe.** (K. 66)

Signed on the plate *Whistler, 1860.*

One of the Thames set.

Very fine, rich proof, from the Beurdeley collection.

29. **The Same.**

Beautiful impression, in rich brown ink, on French paper.

"Every brick in the building on the right is carefully drawn, in order to produce the desired effect of color. This plate is one of the strongest and most vigorous of the series."

T. R. Way.

30. **The Forge.** (K. 68)

Signed on the plate *Whistler, 1861.*

One of the Thames set.

"This was made in Brittany, at Perros Guirec, in the year 1861. As in almost all the sets, he included plates which have no relation with the title."

Joseph Pennell.

31. **Early Morning, Battersea.** (K. 75)

Signed on the plate *Whistler.*

One of the Thames set.

"*Early Morning, Battersea*, which may be compared with the lithograph *Early Morning*, is a poetical etching of the river off Battersea in the morning mist, when 'a common grayness silvers everything.'"

T. R. Way.

32. **Old Hungerford Bridge.** (K. 76)

Signed on the plate *Whistler.*

One of the Thames set.

"The reflections in the water are exquisite, and in the far distance the buildings down the river are indicated with great subtlety of touch."

T. R. Way.

33. **Encamping.** (K. 82)

Drypoint.

Signed on the plate *Whistler, 1861.*

The British Museum possesses the only known impression before the cancelation lines. In any state the print is of the greatest rarity and forms a very valuable record of Whistler's style at this time.

34. **Chelsea Wharf.** (K. 89)

Signed on the plate *Whistler, 1863.*

Fine impression on old French paper.

35. **Price's Candle-Works.** (K. 154)

Dry-point.

Very fine proof, signed in pencil with the *Butterfly*.
Extremely rare.

36. **From Pickle-Herring Stairs.** (K. 167)

Drypoint.

Signed on the plate with the *Butterfly*.

One of the finest of the series of drypoints of the river which mark Whistler's middle period. From the Beurdeley collection.

37. **Adam and Eve Tavern, Old Chelsea.** (K. 175)

Signed on the plate with the *Butterfly*.

"One of the most interesting, I think, of all his coppers is the *Adam and Eve Tavern*. This, more than any other plate of the period, marks the transition from his earlier style, and Whistler himself admitted and even emphasized this to me—the different manners of working, the earlier manner being broken away from and the final method taking its place, both styles harmonizing perfectly. The development into the style of the Venetian plates is most plainly seen."

Joseph Pennell.

38. **Old Putney Bridge.** (K. 178)

One of the Venice set.

Superb proof, signed in pencil with the *Butterfly*.

"Chose singulière! les bords de la Tamise ainsi reproduits frappèrent d'abord le public anglais, par un côté d'imprévu et de nouveauté. Les artistes anglais avaient négligé d'abaisser les yeux sur cet aspect familier des choses; le Londres, bati et affairé avait été méconnu comme vulgaire et prosaïque."

Theodore Duret, *Whistler et son Oeuvre*.

39. **Little Putney No. 1.** (K. 179)

Signed on the plate with the *Butterfly*.

40. **Hurlingham.** (K. 181)

Signed on the plate with the *Butterfly*.

This plate was etched about the same period as the *Adam and Eve Tavern*, and like that plate, it shows a very interesting transition to the manner of the Venice Series which was etched shortly afterward.

41. **The Riva, No. 1.** (K. 192)

One of the Venice set.

Beautiful proof, signed in pencil with the *Butterfly*.

"Take such etchings as the *Little Mast*, the *Piazzetta*, the *Riva*, *San Giorgio*, the *Balcony*, etc. In each the strokes are almost to be counted, yet how they assist the eye to complete the picture for itself!"

Hans Wolfgang Singer, *James McNeill Whistler*, p. 48.

42. **The Beggars.** (K. 194)

One of the Venice set.

Sixth state of nine. Beautiful early proof, signed with the *Butterfly*.

"But there are no such perfect plates in the world as *The Beggars*, *The Traghetto*, the two *Rivas*, and the *Bridge*."

E. R. & J. Pennell.

The Life of James McNeill Whistler, p. 282.

43. **The Bridge.** (K. 204)

One of the Venice set.

Superb proof, printed by Whistler, and signed in pencil with the *Butterfly*.

"Probably the finest plate in its simplicity and directness is *The Bridge*."

E. R. & J. Pennell.

The Life of James McNeill Whistler, p. 281.

"The most perfect etching of the sort ever made—not a line could be dispensed with—not a line too many. A canal near San Giacomo in the very heart of Venice."

J. P.

44. **The Garden.** (K. 210)

One of the Venice set.

Superb proof, printed by Whistler, and signed in pencil with the *Butterfly*.

"Whistler by this time has called into requisition the resources of ink—the plate is painted with ink; it is wiped exactly where wiping adds to the effect of it; and so we have, as no one else could have given it to us . . . the *San Biagio*, and that marvelous piece, the *Garden*.

"Only a little walled garden that abuts on a Venetian canal; it is an exquisite vision of the irrepressible piercing of the life of the Summer."

Frederick Wedmore, *Whistler and Others*, pp. 20-25.

45. **Nocturne: Salute.** (K. 226)

Beautiful early proof, signed on the plate with the *Butterfly*. An extremely rare and delicate nocturne. From the Stanhope Forbes collection.

46. **The Wheelwright.** (K. 233)

One of the Twenty-six Etchings.

First state. Signed in pencil on the upper margin with the *Butterfly*.

LITHOGRAPHS

47. **Nocturne.** (K. 5)

Lithotint, 1878. Printed by Way. One hundred proofs printed. Drawing erased.

48. **The Toilet.** (K. 6)

Lithotint, 1878. Printed by Way. This appears to be an early trial proof before the first state. Printed on warm-toned lithographic paper.

49. The Same.

Very brilliant proof of the first state. Printed by Way. Considerable scrapng has been done, especially on the head and shoulders. This proof comes from one of the finest American collections. About twelve proofs printed. Drawing erased.

50. Early Morning. (K. 7)

Lithotint, 1878. Printed by Way. First state, about twelve proofs printed. From the Macumber collection.

51. The Same.

Another proof in the first state, from one of the finest American collections.

52. Old Battersea Bridge. (K. 12)

Lithotint, 1879. Printed by Way. One hundred proofs taken. Signed in pencil with the Butterfly. Unusually fine impression.

53. The Tyresmith. (K. 27)

Lithograph, 1890. Proof printed by Goulding. There were eight proofs printed by Way. The subject was issued in the "Whirlwind," but these prints were not taken from the original stone.

54. Maunder's Fish Shop. (K. 28)

Lithograph, 1890. One of twenty-eight proofs printed by Way. Signed in pencil with the Butterfly. The subject was also issued in the "Whirlwind," but these prints were not taken from the original stone.

55. The Same.

Proof printed by Goulding.

56. The Little Nude Model Reading. (K. 29)

Lithograph, 1890. Proof printed by Goulding. There were twenty-eight proofs printed by Way. This is one of the loveliest of all Whistler's lithographs, and is surely one of the most exquisite drawings of the figure ever made.

57. The Dancing Girl. (K. 30)

Lithograph, 1890. One of the thirty-two proofs printed by Way. Signed in pencil with the *Butterfly*. This also must rank among the most beautiful figure drawings in art.

58. The Same.

Impression printed by Goulding.

59. **Model Draping.** (K. 31)
Lithograph, 1890. One of twenty-eight proofs printed by Way. Signed in pencil with the *Butterfly*.
60. **The Same.**
Proof printed by Goulding.
61. **The Horoscope.** (K. 32)
Lithograph, 1890. Proof printed by Goulding. There were six proofs printed by Way. It is to-day almost incredible that the appreciation of Whistler's art, thirty years ago, was so slight as to call for only six impressions of this exquisite lithograph.
62. **The Novel—Girl Reading.** (K. 33)
Lithograph, 1890. Proof printed by Goulding.
63. **Vitré—the Canal.** (K. 39)
Lithograph, 1893. Proof printed by Goulding.
64. **The Steps, Luxembourg Gardens.** (K. 43)
Lithograph, 1893. One of fifteen proofs printed by Way. Signed in pencil by Whistler with the *Butterfly*.
65. **The Pantheon.** (K. 45)
Lithograph, 1893. One of the fifteen proofs printed by Way. Signed in pencil with the *Butterfly*.
66. **Draped Figure Seated.** (K. 46)
Lithograph, 1893. The catalogue gives the number of impressions of the Way printing as fifteen. In addition to this there was a limited number of impressions issued by "L'Estampe Originale." This impression appears to be one of these. It is signed in pencil with the *Butterfly* by Whistler and numbered "41" by him.
67. **The Same.**
Proof printed by Goulding.
68. **Nude Model Reclining.** (K. 47)
Lithograph, 1893. One of twenty-five proofs printed by Way. Signed in pencil with the *Butterfly*. This is among the loveliest of Whistler's prints, whether in etching or lithography. From the Richard Gutekunst collection.
69. **The Same.**
Proof printed by Goulding.

70. **Little Draped Figure Leaning.** (K.51)
Lithograph, 1894. Proof printed by Way. Signed in pencil with the *Butterfly*. While this is scarcely so famous as the "Dancing Girl" or the "Draped Figure Seated," it is nevertheless full of the exquisite grace that seems to have belonged to Whistler alone.
71. **The Same.**
Proof printed by Goulding.
72. **Blanchisseuse de la Place Dauphine.** (K. 58)
Lithograph, 1894. One of twenty-five proofs printed by Way. Signed in pencil with the *Butterfly*. From the Canfield collection.
73. **The Same.**
Proof printed by Goulding.
74. **Rue Furstenburg.** (K. 59)
Lithograph, 1894. Proof printed by Goulding.
75. **The Duet.** (K. 64)
Lithograph, 1894. One of thirty-nine proofs printed by Way. Signed in pencil with the *Butterfly*. A very beautiful lithograph.
76. **The Same.**
Proof printed by Goulding.
77. **La Fruitière de la Rue de Grenelle.** (K. 70)
Lithograph, 1894. Proof printed by Goulding. A charming effect of sunlight.
78. **The Smith—Passage du Dragon.** (K. 73)
Lithograph, 1894. One of thirty-four proofs printed by Way. Signed in pencil with the *Butterfly*. One of the most decorative of Whistler's lithographs.
79. **The Same.**
Proof printed by Goulding.
80. **The Priest's House, Rouen.** (K. 74)
Lithograph, 1894. Proof printed by Goulding. Only fifteen impressions of this beautiful lithograph were printed by Way. It has much in common with some of the finest etchings of the Venice series.
81. **Mother and Child. No. 1.** (K. 80)
Lithograph, 1895. One of thirty-three proofs printed by Way. Signed in pencil with the *But-*

terfly. The proof comes from one of our finest American collections. This must always count among the greatest of Whistler's works in any medium and among the loveliest renderings of the subject in any form of art.

82. **The Same.**

Proof printed by Goulding.

83. **Girl with Bowl.** (K. 82)

Lithograph, 1895. Printed by Goulding. There were fifteen proofs printed by Way. The subject was issued in "L'Imagier," but these prints were apparently not taken from the original stone.

84. **The Good Shoe.** (K. 86)

Lithograph, 1895. One of fifteen proofs printed by Way. Signed in pencil with the *Butterfly*. From the Macumber collection.

85. **The Little Steps, Lyme Regis.** (K. 94)

Lithograph, 1895. Proof printed by Goulding.

86. **Sunday, Lyme Regis.** (K. 96)

Lithograph, 1895. Proof printed by Goulding.

87. **Mother and Child. No. 2.** (K. 102)

Lithograph, 1890. Proof printed by Goulding. The fine impressions from this stone possess an incomparable distinction and beauty.

88. **Firelight—Joseph Pennell. No. 1.** (K. 104)

Lithograph, 1896. One of the fifteen proofs printed by Way.

89. **Savoy Pigeons.** (K. 118)

Lithograph, 1896. Proof printed by Goulding. There were twenty-three proofs printed by Way. The subject was also issued in the "Studio," but these prints were not taken from the original stone. One of the finest of the landscape subjects.

90. **Charing Cross Railway Bridge.** (K. 120)

Lithograph, 1896. Proof printed by Goulding.

91. **St. Anne's, Soho.** (K. 126)

Lithograph, 1896. Proof printed by Goulding.

92. **The Thames.** (K. 125)

Lithograph, 1896. Proof printed by Goulding. There were twelve proofs printed by Way. This beautiful lithotint occupies a unique position among the landscape subjects executed in lithography. It might not be too much to say that it is the finest of them all. Whistler's exquisite feeling for values was perhaps never shown to better advantage.

93. **St. Giles-in-the-Fields.**

(K. 129)

Lithograph, 1896. One of the eight proofs printed by Way. Signed in pencil with the *Butterfly*.

94. **The Same.**

Proof printed by Goulding.

This and the "Thames" are probably the finest of all the lithographs of London. It is hard to see how they could be surpassed for poetry and delicacy.

95. **Little London Model.**

(K. 130)

Lithograph, 1896. Proof printed by Goulding. There were eight proofs printed by Way.

96. **Draped Figure Standing.**

(K. 155)

Lithograph. Printed in Paris, on heavy Japan paper in bistre.

97. **The Same.**

Proof printed in Paris, on thin Japan paper, in black ink. From the Beurdeley collection.

98. **Draped Study. No. 1.**

(Way 159)

A beautiful figure study not included in Kennedy's catalogue. There were about ten proofs printed by Goulding, and these seem to be all that exist.

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W57
K44L
1922